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dialects of the West of France and the French of England.

(4) The study of the phonology, morphology, versification and vocabulary shows that the two dialects which have contributed to form Frère Angier's language are : the dialect of the West of France, which is the basis, and the Anglo-Norman, which is only an adventitious element added later.

(5) The fact that the language of Frère Angier combines the linguistic characteristics of Bretagne and Touraine seems to indicate Anjou as his native country.

Miss Pope says that the deformation of the Poitevin in *affar* and *seignar* must be ascribed to a writer who lived near enough to Poitou to have some knowledge of the language. The isolated occurrence of *affar* and *seignar* (for the sake of the rime) is probably a reminiscence of the Provençal of which he may have had some knowledge through literary sources. It is possible that Frère Angier derived a large part of the extremely variegated language through literary channels, or from the society which he frequented in England. The Continental characteristics of Frère Angier's language are beyond question. But the artificiality of the language, amply attested by elements from so many different dialects, renders difficult the determination of his native country with any degree of certainty. The evidence does not seem sufficient to justify the conclusion that he was born in France.

In matter of detail, there is nothing of importance to add.

TIMOTHY CLORAN.

University of Madrid.

CORRESPONDENCE.

NOTES ON SIDNEY'S *Defense of Poesy*.

To the Editors of Mod. Lang. Notes.

SIRS :—It has long been recognized that in the *Defense of Poesy* Sidney drew rather liberally upon Scaliger's *Poetices*. The following cases of slight indebtedness, however, seem thus far to have escaped notice. In evidence that history borrows

from poetry, Sidney says : ' So Herodotus entitled his history by the name of the nine Muses ; and both he and all the rest that followed him either stole or usurped of poetry their passionate describing of passions, the many particularities of battles which no man could affirm, or, if that be denied me, long orations put in the mouths of great kings and captains, which it is certain they never pronounced ' (*Defense*, ed. Cook, 4. 8-15). With this passage compare the following : ' Nam quemadmodum Tragici rem ipsam denarrant veram : personis actiones, ac dicta accommodant : sic Livius & Thucydides interserunt conciones, quae nunquam ab iis quibus sunt attributæ, cognitæ fuerunt ' (Scaliger, *Poetices Libri Septem* 1. 2) ; that is : ' For as the tragic poets base their plays upon true events, but adapt the actions and speeches to the characters, so Livy and Thucydides insert orations which were never recognized by those to whom they were attributed. '

Again, in maintaining that the morals taught by Plato were by no means superior to those inculcated by the poets, Sidney writes : ' But who should do thus, I confess, should requite the objections made against poets with like cavillations against philosophers ; as likewise one should do that should bid one read *Phædrus* or *Symposium* in Plato, or the *Discourse of Love* in Plutarch, and see whether any poet do authorize abominable filthiness, as they do ' (41. 26-32). In like vein, Scaliger says : ' Respiciat ipse (Plato) sese quot ineptas, quot spurcas fabellas inserat : quas Graecanicum scelus olentes sententias identidem inculcet. Certe *Symposium* & *Phaedrum*, atque alia monstra operæpretium fuerit nunquam legisse ' (1. 2) ; that is : ' Plato should remark how many impertinent and low stories he himself employs ; what filthy thoughts this Greek rogue often forces upon us. Surely the *Symposium*, the *Phædrus*, and other such monstrous productions are not worth reading. ' See *Yale Studies in English* 26. 15, 17.

We may further observe that Sidney follows Scaliger in giving the epic the supreme place in poetry. Thus Sidney writes : ' But if anything be already said in the defense of sweet poetry, all concurrereth to the maintaining the heroical, which is not only a kind, but the best and most accomplished kind of poetry ' (30. 25-28). With

this passage compare the following : 'Dicebamus supra, omni in re unum quippiam esse rectum ac primum : quod aliorum norma sit, ita ut ad id cætera omnia referantur. Tota igitur in Poesi, Epica ratio illa qua Heroum genus, vita, gesta describuntur, princeps esse videtur : ad cujus rationem reliquæ Poeseos partes dirigantur' (Scaliger, *Poetices Libri Septem* 3. 96. 'We have already remarked that for objects of every kind there exists one perfect original to which all the rest can be referred as their norm and standard. In epic poetry, which describes the descent, life, and deeds of heroes, all other kinds of poetry have such a norm, so that to it they turn for their regulative principles'). See *Yale Studies in English* 26. 54.

FREDERICK MORGAN PADELFORD.

University of Washington.

INGOMAR.

To the Editors of Mod. Lang. Notes,

SIRS :—The following parallel to the well-known lines of *Ingomar*,

"Two souls with but a single thought,
Two hearts that beat as one,"

has not hitherto been noted, I believe :

Et fecit duo corda unum, duo traxit in unum
Pectora ; sensus inest nobis et spiritus idem.
—Mantuan, *Ecol.*, III, fol. cxliii.

R. T. KERLIN.

New Haven, Conn.

GUIDO GUINICELLI'S SIMILE.

To the Editors of Mod. Lang. Notes.

SIRS :—As a further instance of the use of that simile which was the subject of the paper, *A Simile of Guido Guinicelli's*, by Professor Cook in the March number of *Modern Language Notes* for 1905, may be included these lines from Middleton's *More Dissemblers Besides Women* (I. 3. 35–8) :

The world shall witness
That, like the sun, my constancy can look
On earth's corruptions, and shine clear itself.

GEORGE B. TENNANT.

Yale University.

FAR BETWEEN.

To the Editors of Mod. Lang. Notes.

SIRS :—I came lately upon a curiously isolated early instance of this adjectival phrase. The prevailing use of (*few and*) *far between* presumably springs from Campbell's well-known line,

Like angel-visits, few and far between,
(*Pleas. Hope* ii. 372.)

echoing one of Blair's, as shown in the New English Dictionary. In *Sir Isumbras* (*Thornton Romances*, ed. Camden Soc.) we read (ll. 168–170)

Thay entirde thane a water kene,
The bankes were full ferre bytwene,
And waters breme als bare.

In the text printed by Professor Schleich (Berlin, 1901), the words do not occur, but the editor cites as variant readings,

The bankys wer fulle wyde (ferre T)
betwen (a twynne E) ATE.

H. E. G. ROPE.

Breslau, Germany.

Julius Cæsar 2. 2. 104.

To the Editors of Mod. Lang. Notes.

SIRS :—In *Julius Cæsar* 2. 2. 104, Cæsar, who has just been greeted by the conspirators as he issued from the house, asks Brutus, 'What is 't o' clock?' and Brutus responds, 'Cæsar, 'tis strucken eight.' Is there not a double meaning in this reply of Brutus? Now that the assassination has been determined upon, the mind of the sensitive Brutus is feverishly schooling itself to the crime, and his words may well mean that in spirit the eight conspirators have already murdered Cæsar. It is to be noted that in a speech immediately following, Shakespeare puts irony into the mouth of Trebonius. Cæsar says :

Remember that you call on me to-day :
Be near me, that I may remember you.

Trebonius replies :

Cæsar, I will :—(*aside*) and so near will I be
That your best friends shall wish I had been further.

FREDERICK MORGAN PADELFORD.

University of Washington.